

EWING

# Culp

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BETTER GRAPHIC DESIGN INSIDE!

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## REQUEST for proposals artists' book residencies.

**Message 98** seeks proposals for artists' books, with expenses on bookwork generated by electronic media — computer, video, copy machine. Selected artists will receive artist's bookmaking at Rural Studio Workshop Press, Rockville, VT, during one month residence in the winter and spring of 1993. Artists will receive \$5,000 for materials and travel expenses, plus materials allowance, press time, and housing. Submission deadline: September 15, 1992. Information and application packages: Montyde 93, 31 Prince Street, Rochester, NY 14607, USA, phone (716) 442-8666, fax: (716) 442-8931.



## COMBINE

CRANKBROOK DRUMMAHS P. SEOTT MAXELA collaborated with STUDIO WHITE KITH LEWEL on this long-awaited release, which melds together influences of seventies punk with nineties hip hop to lay out a technological assault that will broaden

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1998年12月 第10期 总第100期

I have never regarded myself as a good writer, and I am not. And it is especially difficult to write a student, said Mr. [?] was answering. However, William Braxton's and Jerome Kagan's responses were more clear. They are the students.

[illegible]

1. **THE ENGINEER'S TRAINING AND EXPERIENCE:** THE ENGINEER MUST BE A GRADUATE OF AN ACCREDITED ENGINEERING PROGRAM AND BE A MEMBER OF THE PROFESSIONAL ENGINEERING SOCIETY. THE ENGINEER MUST HAVE A MINIMUM OF TWO YEARS OF EXPERIENCE IN THE DESIGN AND CONSTRUCTION OF STRUCTURES. THE ENGINEER MUST BE A RESIDENT OF THE STATE OF CALIFORNIA.

John F. Deane, *University of Illinois*

dear friends

[illegible]

See also 100-101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 91

And I thought, "I'm not going to be a doctor."

Source: *Author's calculations*.

Bill Warner, *General Manager*

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Those publishing the work and writings of Eric Bell in English have been notified via request from people who seemed to be interested in buying books, and our request from someone interested in purchasing the book.

**Hakoo Trading Company,** THE DISTRIBUTOR OF ENIGMA MAGAZINE

and Enigme fonts in Japan, recently published "The Enigme Font Book." This oversized, ring-bound publication features printed alphabets of many Enigme fonts intended for use as clip art. Graphic designers in Japan are slowly making the transition to the Macintosh and many still produce mechanicals using traditional photo-etch techniques. The book, which is not exactly cheap (it sells for the equivalent of \$296), is a big success and sold over 600 copies in the first week of publication.

THE BOOK IS NOT DISTRIBUTED OUTSIDE JAPAN, BUT IF YOU ARE INTERESTED YOU CAN CONTACT HARUO DIRECTLY. THEIR ADDRESS IS LISTED IN THE BACK OF THIS MAGAZINE.

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ENIGME  
No.

23

intro

—GUILPITS—

DUE TO THE NATURE OF OUR MAGAZINE, WE HAVE ALWAYS EXPECTED AND RECEIVED MUCH CRITICISM. TO A CERTAIN DEGREE, WE HAVE TRIED TO ENTICE PEOPLE TO REACT TO OUR WORK AND THE WORK WE PUBLISH AS WE HAVE SET OUT TO QUESTION SOME OF THE ESTABLISHED RULES AND TRADITIONS THAT EXIST WITHIN GRAPHIC DESIGN. AND, ALTHOUGH IT IS NOT OUR GOAL, WE ALWAYS EXPECTED TO GET CERTAIN DESIGNERS QUITE MAD. AND RIGHT WE WERE. IN AN INTERVIEW IN *PRINCE* MAGAZINE, NOTED NEW YORK DESIGNER MASSIMO VIGNELLI BECAME SO OSTRACIZED AT OUR WORK (ALTHOUGH IT IS UNCLEAR TO ME WHETHER HE WAS REFERRING TO MY ART DIRECTION OF *ENIGME* OR THE WORK FEATURED IN THE MAGAZINE) THAT HE SPENT A GOOD PORTION OF HIS INTERVIEW TALKING ABOUT US AND THE "TYPOGRAPHIC SARGASSO" WE PRODUCE INSTEAD OF HIS OWN WORK.

WHAT I WAS NOT PREPARED FOR, HOWEVER, WERE THE MANY CALLS I RECEIVED AFTER THE INTERVIEW WITH MASSIMO VIGNELLI WAS PUBLISHED, FROM PEOPLE WONDERING WHY I DO NOT REPLY TO THESE TRASHINGS. THE REASON IS SIMPLE: BECAUSE WE WOULD BE DEFINING OURSELVES AND OUR WORK AS A REACTION TO THE CRITICISM OF OTHERS. AND THAT, I BELIEVE, IS A WASTE OF TIME.

"BUT ISN'T GRAPHIC DESIGN SERVED BY THIS DEBATE?" THEY ASK. "WE ARE ALL EAGER TO FIND OUT WHAT IS GOOD AND WHAT IS BAD DESIGN." I CAN UNDERSTAND THIS NEED, BECAUSE I AGREE THAT THIS HAS NEVER BEEN ANSWERED SATISFACTORILY. PERHAPS AN ABSOLUTE ANSWER DOES NOT EXIST. TO WHOM SHOULD THIS QUESTION BE DIRECTED, ANYWAY? OUR CLIENTS? THE PUBLIC? GRAPHIC DESIGNERS? GOOD OR BAD DESIGN MEANS SOMETHING ENTIRELY DIFFERENT TO EACH OF THESE GROUPS. THAT QUESTION IS SIMPLY TOO BIG TO ANSWER. THEREFORE I CAN SYMPATHIZE WITH GO BERGHAUT WHEN, IN THAT SAME INTERVIEW IN *PRINCE*, HE EVASIVELY AVOIDED THE QUESTION BY STATING, "I AM NOT GOING TO SAY WHETHER WHAT THERE'S [*Enigme*] SOUNDING IS GOOD OR BAD, I JUST DON'T LIKE IT."

THAT IS PRETTY MUCH THE CRITERIA I USE WHEN EDITING AND DESIGNING *Enigme*. WHEN I REALLY LIKE SOMETHING, I USUALLY GO TO IT AND TRY TO FIND OUT MORE ABOUT IT. OF COURSE, THE WORK HAS TO BE CREATED WITH A GREAT DEAL OF DEVOTION AND INTEGRITY AND IT HAS TO HAVE A CERTAIN LEVEL OF ORIGINALITY. WHETHER THIS CONSTITUTES "GOOD" DESIGN, HOWEVER, I WILL LEAVE UP TO YOU.

SO INSTEAD OF TRYING TO CONVINCE MASSIMO VIGNELLI THAT OUR WORK IS NOT ENTIRELY WITHOUT VALIDITY, I DECIDED TO IGNORE HIM, SAVE MY ENERGY, AND UNTRAINED CONTINUE TO PUBLISH GRAPHIC DESIGN THAT I LIKE AND HOPEFULLY, IN THE PROCESS, TO POINT OUT ITS VALIDITY.

—RUTH SANDELL—



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• By Gerard Egan •

"Legible"

**Suddenly** legibility is under siege. While printed text, just like Ugg, has been declared dead a few times, legibility, until recently, was still considered sacred. However, during the past few years, many doubts have surfaced. In these magazines, panels, discussions and in the hallowed halls of graphic design, new interpretations of legibility are being considered. Wim Crouwel (graphic designer and director of the Museum Boijmans-van Beuningen) was recently quoted as saying that everything we knew about legibility twenty years ago is now invalid because the notion of legibility has been stretched so much since that time. We are inundated with so many different texts in such varied manifestations that we have become used to everything and can read anything without difficulty.

In Eye No. 3 (May 1991), Michèle-Anne Dauppe suggests that legibility being on the rise and could be measured against absolute standards that were obtained through optical research. Those

considerably less legible than words set in lower case italics are also less legible and bold type can work, provided the inner spaces of the letters are clearly visible. Medium bold is very legible. Many readers prefer a text set in medium bold." The last chapter of this book shows attempts at creating completely new letter shapes.

Since 1968 several additional investigations have been performed, but the results have added little to what Spencer had already scraped together. They offer no unifying conclusions that would lead designers to permanently renounce certain typefaces or to accept one particular typographic arrangement as the only correct one. The rules that Michèle-Anne Dauppe refers to, in fact, do not exist.

Yet rules for legibility continue to proliferate. For instance, efforts have been made to establish sans serifs as the only truly legible letters, or, simultaneously, to declare them entirely illegible. Spencer describes how scientists have researched

rules no longer apply, are belated. The standards are shifting and legibility is pushed to extremes. Two issues of *Emigre* magazine (No. 15, 1991 and No. 18, 1992) contribute to this discussion. In issue No. 15, Jeffrey Kiddy states that too many people strive to omit ambiguity (which is exactly what good, legible typography aims at). Kiddy believes that life is full of ambiguity, which is what makes it interesting. His typefaces emphasize this belief. In that same issue Barbara Licko proclaims "You read best what you read most." She hopes that her typefaces will eventually be as legible and easy to read as Times New Roman is today. She also states that letters are not inherently legible but become more legible through repeated usage, and that "legibility is a dynamic process." In issue No. 18, Phil Barnes fully agrees with these statements and goes one step further when he adds that "the Bauhaus mislaid legibility for communication." There seems to be a general consensus that the ultimate legible typography is extremely dull. It overloads the mark because no one feels invited to read it.

**Printed text** is far from being dead. On the contrary, every day more and more text is being produced on paper. But don't we have to be concerned with its legibility anymore? It is possible that the existing rules are too strict. How about those rules that Michèle-Anne Dauppe believes were established through research? Who performed these tests and where can we find the results?

In the book *The Visible Word*, published in 1968, Herbert Spencer presents a summary of over a hundred years' worth of investigations of legibility. The conclusions in this book are very general, such as: "Words typewritten in upper case are

this problem and have come to the conclusion that sans serifs, under certain circumstances, are less legible than letters with serifs (Bunt, 1959). Yet a few years later, some other scientists conclude that there is no significant difference between reading sans serifs or serifs (Tinker, 1963 and Christman and Crumley, 1964).

**Where can we find** those fierce opponents of serifs and sans serifs? Here we have some clear statements: "Of all available typefaces, the so-called 'Grosesque' [...] is the only one that optimally fits our time." And: "The best experience I have had was with the so-called 'Neural Alphabet' which generates a quiet and easily legible image." They are by Jan Tschichold from his *New Typographic* published in 1928. In this beautiful book, he shows how developments in typography are connected with those in the arts, such as Suprematism, Neoplasticism and Dada. Tschichold was searching for a typeface for the modern age and sans serifs fit the bill. And just as many other graphic designers, whose ideas he represented and developed, he made a case to set text in lower case only. In 1929 he designed a typeface with mixed upper and lowercase letters. As early as 1925, Tschichold had written down some ideas about new typography in an essay titled "Elementary Typography." Here he suggested using a sans serif as a matching elementary typeface. But he was still qualifying his viewpoint by stating that typefaces with serifs were better for use in longer texts. It was also his opinion that as long as there were no good sans serifs available, it was better to use a neutral font with serifs, which is what he did for this 1925 text. Three years later, those

AMBIGUOUS STATEMENT HAD DISAPPEARED. THE IDEAL SAME SENT WAS NOT THERE YET, BUT PAUL RÖNNER'S FUTURA WAS A STEP IN THE RIGHT DIRECTION AND NO MENTION OF SERIFS WAS HEARD AGAIN.

DURING THOSE THREE YEARS, BETWEEN 1925 AND 1928, TSCHICHOULD HAD NOT PERFORMED ANY SCIENTIFIC RESEARCH THAT FORCED HIM TO ADJUST HIS OPINION OF 1925. HIS PREFERENCE FOR SANS SERIF, AND HIS OPINION THAT THEY WERE QUITE LEGIBLE AND MORE DESIRABLE THAN TYPEFACES WITH SERIFS, WERE BASED UPON EMOTIONAL CONSIDERATIONS. THEY WERE BASED ON THE DESIRE TO BE MODERN AND IN 1928 TSCHICHOULD MUST HAVE FELT MORE MODERN AND MORE CERTAIN OF HIS OPINIONS THAN IN 1925.

IN THAT RESPECT, NOTHING HAS CHANGED. THE RECENT PRONOUNCEMENTS ABOUT LEGIBILITY ARE STILL PRIMARILY BASED UPON EMOTION AND ARE PROMPTED BY THE NEED FOR CHANGE.

#### Why quote Tschichold 10

ESTABLISHED? MORE GAMES WILL FOLLOW, NOT ONLY BY

TSCHICHOULD BUT ALSO BY STANLEY MORISON. I DO NOT BEGARE THE TEXTS OF TSCHICHOULD AND MORISON COME CLOSEST TO A SERIOUS THEORY ABOUT OUR PROFESSION. THERE ARE OTHER AUTHORS WHO HAVE PUBLISHED THEORIES ON TYPOGRAPHY, BUT THOSE BY TSCHICHOULD AND MORISON HAVE HAD THE MOST VISIBLE INFLUENCE ON OUR PROFESSION.

BOOKS ON GRAPHIC DESIGN ARE OFTEN FILLED WITH PRACTICAL KNOWLEDGE ACQUIRED THROUGH HUNDREDS OF YEARS OF EXPERIENCE, WITH RULES DEVELOPED THROUGH INTENSE OBSERVATION AND A DELIBERATE USE OF TYPOGRAPHIC MEANS. THERE ARE RULES FOR PREFERRED LINE LENGTHS, LETTER SIZE AND LINE SPACING, FOR THE ARRANGEMENT OF THE PAGE, THE USE OF INITIAL CAPS, FOOTNOTES, ETC. YET A DEEPER, UNDERLYING THEORY SUPPORTING THESE CUSTOMS RARELY EXISTS. THE BEST THE EXPERTS CAN OFFER IS THAT CLARITY AND READABILITY ARE THE HIGHEST GOALS, WHICH MEANS THAT THE TYPOGRAPHER SHOULD REMAIN INVISIBLE.

IT IS CURIOUS THAT BOTH THE SUPPORTERS AND OPPONENTS OF TRADITIONAL TYPOGRAPHY HELD ON TO THESE BASIC GOALS. TSCHICHOULD HUNTIEM "ELEGANCE" (CLARITY) AS THE HIGHEST GOAL IN 1928 AND MORISON WROTE FOR "CONSERVATIVE HETICHOULD" IN 1930.

PUBLISHERS, TYPOGRAPHERS, PRINTERS AND USERS HAVE, SINCE THE DAYS OF GUTENBERG, AGREED WITHIN REASONABLE LIMITS ON WHAT IS CONSIDERED LEGIBLE. ANYBODY WHO CONSULTS A HISTORICAL COLLECTION OF BOOKS WILL QUICKLY REALIZE THAT THOSE LIMITS ALLOW THE BEHOLDER QUOTE SOME ROOM — MUCH VARIATION CAN BE DETECTED.

DUE TO RAPID AND DRASTIC CHANGES THAT TOOK PLACE DURING THE REAROUNDS OF THIS CENTURY (AND NOT JUST IN THE FINE AND APPLIED ARTS), TRADITIONALISTS AND INNOVATORS ALIKE OGG THEMSELVES IN AND THE PREVIOUS VOLUNTARY AGREEMENTS WERE REPLACED BY STRICT RULES,

BOOKS AND SLOGANS. AGAINST WHAT OR WHOM DO THESE TWO DEMAND CHANGE TODAY DIRECT THEMSELVES? THE ONLY THING THAT SEEMS NECESSARY IS TO USE THESE AGREEMENTS AGAIN IN A REASONABLE AND RELAXED MANNER. IN NUMEROUS TYPOGRAPHIC WORKS, THE CONCERN WITH LEGIBILITY IS TAKEN WITH A GRAIN OF SALT. THERE SEEMS TO BE MORE FREEDOM THAN IN THE 17TH, 18TH OR 19TH CENTURY.

IN 1948, THE SAME JAN TSCHICHOULD WHO WAS QUOTED BEFORE, WROTE IN AN ESSAY TITLED *The in dea Fijajera Mond* (*Clay in the Potter's Hand*): "Personal typography is faulty typography. Only beginners and fools will praise it. [...] As typography addresses everyone, it leaves no room for revolutionary change. We cannot even fundamentally change one single letter form without destroying the typeface; representation of our language and render it useless. Comfortable legibility is the supreme canon of all typography." WITH THAT, HE RADICALLY DENIES HIS PREVIOUS POINT OF VIEW.

TSCHICHOULD WAS NOT THE SAME TYPOGRAPHER ANYMORE. AFTER A ROUGH ENCOUNTER IN 1933 IN MUNICH WITH THE EMERGENCE OF NAZISM, HE ESCAPED TO SWITZERLAND AND ALSO MOVED AWAY FROM HIS IDEAS PUBLISHED IN *Die Neue Typographie*. THOSE IDEAS SUDDENLY APPEARED TOO DICTATORIAL AND TOO OBUSSELY REMEMBERED NAZI IDEALS, HE THOUGHT. IT IS NOT WITHOUT SIGNIFICANCE THAT HE WROTE THE 1948 ESSAY IN LONDON, BECAUSE SOME OF THE IDEAS CLOSERLY REMEMBERED STANLEY MORISON'S, WHOSE TEXT *First Principles of Typography* HAD APPEARED IN 1930. THIS PUBLICATION QUICKLY BECAME VERY INFLUENTIAL, PARTICULARLY AMONG BOOK DESIGNERS. "Typography is the efficient means to an essentially utilitarian and only accidentally aesthetic end, for enjoyment of patterns is rarely the reader's chief aim. Therefore, any disposition of printing material which, whenever the intention, has the effect of causing between author and reader is wrong. It follows that in the printing of books meant to be read there is little room for 'bright' typography. Even dullness and monotony in the typesetting are far less virtuous to a reader than typographical eccentricity or 'pleasantness'." ANOTHER CLOSING QUOTE FROM MORISON: "It is no longer possible, as it was in the infancy of the craft, to persuade society into the acceptance of strongly marked and highly individualistic types — because literate society is so much greater in mass and correspondingly slower in movement. The good type designer knows that, for a new font to be successful, it has to be so good that only few recognize its novelty. If readers do not notice the consummate reticence and rare discipline of a new type, it is probably a good letter." THAT CONVENTION IS REQUIRED TO GO DOWN ON ITS KNEES. IF THESE RULES HAD BEEN APPLIED, THEN THE PROFESSION WOULD NOT HAVE CHANGED ITS APPEARANCE SINCE 1930.



HOWEVER, THE PATH DOESN'T BEGIN THIS MORNING.

**inType**, published in June 1991, Max Kisman writes: "The institution of the letter will be abolished. The power will be defeated. Since their digital manifestation, letters have been outlawed. The prevailing encryptions have lost their value. Graphic design is a false and aesthetic-based page filler. Graphic design and typography will be banned." He adds, "The printed message is old-fashioned and of the past." We will forgive him this latter nonsense.

HOWEVER, I DO AGREE WITH KISMAN THAT THERE IS FREQUENT EVIDENCE OF SUPERFICIALITY AND THAT MUCH DESIGN ONLY DRAWS ATTENTION TO THE WORK OF THE DESIGNER — NARCISSTIC DESIGN WITHOUT RESPECT FOR EITHER THE AUTHORS OR READERS. ARE THOSE STRIKING NEW TYPEFACES PRODUCED TO OFFER THE READERS MORE PLEASURE OR TO IMPRESS FELLOW GRAPHIC DESIGNERS? KISMAN SUGGESTS, AS A LAST CONVICTION OF GRAPHIC DESIGN, "... TO MIX ALL DESIGN STYLES DURING A WILD PARTY IN ORDER TO LAY TO REST THE PROFESSION. SO THAT WITH THE

HIS GLASSES ARE BEING WASHED AND FILLED. HE QUICKLY LOOKS AROUND FROM AROUND HIS READING GLASSES AND THEN READS ON.

**The culture** PHILOSOPHER GEORGE STEINER PRESENTED A LECTURE IN EARLY 1990 ABOUT THE FUTURE OF READING. HE LIMITED HIMSELF TO BOOKS AND CLASSICAL LITERATURE IN PARTICULAR. SILENCE, HE BELIEVES, IS ONE OF THE MOST IMPORTANT CONDITIONS FOR CAREFUL READING. AND SILENCE IS A DISAPPEARING CULTURAL COMMODITY. THERE IS EVEN A GROWING NEED FOR NOISE OUT OF FEAR OF CONSOLENESS, ACCORDING TO STEINER.

HE IS NOT THE ONLY PERSON SUBSCRIBING TO SUCH A PESSIMISTIC VIEW. FOR MANY, THE DECLINING SALES OF BOOKS IMPLY THAT IT IS NOT GOING WELL WITH READING. AT HIGH SCHOOLS, THE INTEREST IN LITERATURE IS DIMINISHING AND MORE AND MORE WE HEAR ABOUT INCREASING ILLITERACY. COMMERCIAL TELEVISION MAKES IT EVEN WORSE AND THERE ARE MANY MORE INFLUENCES THAT COULD TURN READING INTO A THREATENED HUMAN

resulting hangover, we can position ourselves to start the restoration."

BEFORE THE PARTY BEGINS, I WANT TO KNOW WHERE THE RESTORATION IS GOING TO COME FROM. HOW DO WE FIND OUT WHAT LEGIBILITY REALLY IS? TO BEGIN WITH THE PAST DOES NOT DO US ANYTHING. IT ISN'T POSSIBLE. THIS IS WHAT EVEN THE MOST POWERFUL RESOLUTION HAS TAUGHT US. BY GRATEFULLY REPEATING HISTORICAL STANDPOINTS, THE DISCUSSION IS NOT SERVED WELL, EITHER. TO LIVE FOR THE HERE-AND-NOW AND FUN OF IT ALL, WITHOUT CONCERN FOR SERIOUS DEPTH, AS TYPE 6 SUGGESTS, IS OPPRESSIVELY RESTRICTIVE.

I CRANE TO GAZE AGAIN CAREFULLY RE-EXAMINING WHAT READING ESSENTIALLY IS. THE FOLLOWING OBSERVATION IS NOT COMPLETELY BY A LONG LEAD, BUT IS MY STARTING POINT FOR A BROAD AND DETAILED REFLECTION OF LEGIBILITY.

#### \*Disappearing letters\*

A MAN IS READING IN A BAR IN MADRID. WE HAVE JUST ENTERED AFTER LOOKING AROUND TO FIND A NICE PLACE TO EAT. FROM THE LOUDBLINDERS COME DRILL SINGING AND THE SOUND OF TRUMPETS. WE DON'T FEEL LIKE LEAVING AND SEARCHING FOR ANOTHER PLACE. THE RESTAURANT IS WELL OCCUPIED AND AT THE TABLE NEXT TO US THREE IN LOUD DEBATING WITH WILD GESTURES. STRONG SCENTS COME FROM THE KITCHEN. ALL THE SENSES ARE ACTIVATED.

THE MAN SITS READING AT THE BAR WHILE ABSENTMINDERS CRACKING NUTS. HE HAS A SHORT BEARD, SITS ON THE STOOL WITH ONE FOOT POSITIONED ON THE FLOOR. HE IS READING A BOOK. I ORDER A BEER AT THE BAR AND TRY, INCORPORATINGLY, TO FIND OUT WHAT HE IS READING. IT IS A TRANSLATION OF HEMINGWAY. NEXT TO

ACTIVITY. IN ALL TRUTHFULNESS, WE KNOW VERY LITTLE ABOUT READING, WHICH IS WHY ENDORSED OPINIONS CAN EASILY CATCH ON. IT IS IMPORTANT TO KNOW HOW READING FUNCTIONS BECAUSE IT IS STILL THE WAY TO ACQUIRE KNOWLEDGE AND PRINTED TEXT IS STILL THE MOST USED MEDIUM FOR THE STORAGE AND TRANSFER OF IDEAS.

TAKE SILENCE. IT IS TRUE THAT THERE ARE QUITE A FEW ACTIVITIES IN WHICH NOISE DISTURBS CONCENTRATION AND LIMITS PEOPLE IN THEIR PURSUITS. HOWEVER, READING IS NOT ONE OF THEM — CERTAINLY NOT TO THE DEGREE THAT STEINER FEARS. WHENEVER A READER GETS ABSORBED IN THE READING MATTER, THE SURROUNDINGS WILL QUICKLY BECOME LESS NOTICEABLE THAN THE MAGAZINE, BOOK, NEWSPAPER OR COMPUTER SCREEN. THE TEXT BECOMES THE WORLD. THE SURROUNDINGS DISOLVE AND WITH THEM WILL MOST OUTSIDE SIGNALS. IT BECOMES QUIET AROUND THE READER.

READING CREATES ITS OWN SILENCE. I HAVE OFTEN WONDERED HOW, EVEN IN THE MIDST OF NOISE, SOMEONE WHO IS READING AND IS SPOKEN TO DOES NOT REPLY UNTIL AFTER REPEATED APPEALS. FASCINATING WRITING PULLS THE READER IN. THE MAN IN MADRID WAS A GOOD EXAMPLE.

**Reading** HAS BEEN EXTENSIVELY RESEARCHED. EYE MOVEMENT, AND THE NUMBER OF CHARACTERS THAT CAN BE TAKEN IN PER MOVEMENT, HAS BEEN STUDIED JUST AS READING SPEED IN RELATION TO THE AMOUNT OF SURVEYED AND REMEMBERED INFORMATION. THE INFLUENCES OF PAPER COLOR AND LIGHTING HAVE BEEN MEASURED, AS IS THE TIME THAT SOMEONE CAN REMAIN FULLY ATTENTIVE WHILE READING, AND MUCH MORE. THE RESULTS OF THIS TYPE OF RESEARCH ARE INTERESTING BUT OFFER A ONE-SIDED NOTION OF WHAT READING IS. THEY GIVE THE IMPRESSION THAT PEOPLE READ LIKE MACHINES, THAT YOU

can turn on and off at will, and that reading is all about gathering key information. Such research tells you little about the need to read and the pleasures and intimacy of reading. Also not touched upon is reading as a way to escape reality and to singly yourself in other people's realities. There are many different ways of reading, tied to rather varied reading objects. You can read to research, read to study, read to be informed or read to relax. Sometimes you look more than you read, sometimes you read just a bit, or with interruptions, and then you read for a while again. Telephone directories and dictionaries you obviously read differently than the newspaper, and a novel, too, demands to be read in its own particular way. With every form of reading, this silence arises. Most people don't realize this. And that's exactly it. That silence arises out of the concentration through which your consciousness is narrowed. You turn inward and surrender to reading. It is a semi-conscious or even subconscious action.

Suddenly, with the silence that carries one to read, something else quite wonderful happens. Not only do the surroundings dissolve but also the object on which your attention is focused. The black, printed letters dissolve in your mind like an effervescent pill in a glass of water. For a short moment, all those black signs disappear off the stage, change their outfits and return as ideas, as representations, and sometimes even as real images. It doesn't matter whether the reading matter concerns news, literature, relaxation or science. First your environment dissolves and next the reading object disappears, or at least, both are placed at a subconscious level. When this type of artistry succeeds, the contents of the text flow directly into the mind of the reader.

Although typographers would like to pride themselves on the logic and precision of their profession, it is in fact not so clear-cut. Typography seems exact because much of it has been done in the same way for so long. There are really only a few fundamentals that are set: we read from left to right and from top to bottom, letter shapes and letter sizes are reasonably limited. But beyond that we rely primarily on emotion.

Common sense, experience and practical limitations are what have regulated typography. The profession is founded on empiricism but leaves much room for interpretation. We don't have to keep up this facade of exactness. Typography and typefaces fare well by the acknowledgement that emotion plays an important role because it allows texts to be designed with more passion.

Wait a minute! This introduces a contradiction. I just explained that reading is a fantastic disappearing act, a double one at that, and now I

start talking about designing with passion. Doesn't that imply that designers want to be noticed and that their passion strikes on even platitudinous products? Together with this disappearing act, don't we need the often praised invisible typography? This is a noble principle, derived from book typography, which praises respect for both author and reader. Book typographers fulfill a serene task that restrain them from manipulating themselves and positioning themselves between author and reader. Craftsmanship, yes, artist, no.

According to Mosconi's *First Principles of Typography*, this is the way to do it. Actually, the notion of invisible typography is best verbalized by Mosconi's friend Beatrice Ward, one of the few women who has written about typography, in an essay titled *The Crystal Globe or Printing Should Be Invisible* (1932). Both texts offer crystal clear starting points defining author, typographer and

reader back to the few essentials of reading. According to this principle, beautiful "naïve" books have been produced, without decoration, that are a pleasure to read. In the hands of a master typographer, with an excellent eye for proportion, this aesthetic typography can render monumentally plain books — pure typography, pure text, realized with plenty of devotion and the finest materials. They are also very expensive books.

With the average, mass-produced book, typographic simplicity is usually the result of forced restrictions instead of self-imposed restraint. That's why many of these books are typographically quite "unrestrained." Typography becomes a balance sheet. Typeface, type size, proportions and other elements are defined by the demand to fit the text on a limited number of pages of restricted size. The text is not allowed the space it ideally deserves. That's also why many of these books, particularly on the inside, have been designed decently at best, but usually look indifferent and cold. The covers are often designed conservatively. As signposts for books, covers have become louder and more colorful. To the readers it must be a strange experience after some nicely spaced hot sauce to bite into frozen, cold rice.

It is particularly these typographic products that can use a little bit of warmth on their pages. Besides this I have little to complain about. Newspapers, magazines and other printed matter are usually designed with sufficient emotion, and more than sufficient on occasion. Restraint and invisibility are as good as absent. Yet here too, the double disappearing act succeeds. Good newspaper and magazine page designs create their own silence and dissolve. Visible typography is read and seen. This

LEADS ONE TO BELIEVE THAT MORISON'S PRINCIPLES SOUND  
GOOD BUT DON'T CORRESPOND WITH REALITY. TO FIND OUT IF  
THIS CONCLUSION IS CORRECT CAN BE SEEN FROM CLOSER  
INSPECTION OF THE MOST IMPORTANT TYPOGRAPHIC  
INGREDIENT: THE LETTER

#### **Invisible typefaces** DO NOT EXIST

NOBODY WILL CHOOSE A TYPEFACE THAT DOESN'T LOOK  
LIKE ANYTHING. EVERYBODY I KNOW WHO REGULARLY USES  
TYPEFACES DOES THIS WITH CONVICTION AND BIG CAUTION.  
EVEN WITH PASSION. ADVOCATES OF INVISIBLE  
TYPOGRAPHY TOO, WILL GET EMOTIONAL WHEN  
DISCUSSING THEIR FAVORITE TYPEFACE. THE BASIC FORMS  
OF TYPEFACES REMAIN UNSOPHISTICATED. NOT MUCH CAN BE  
CHANGED. IT IS VERY SIMPLE. WHEN WE DEVIATE FROM THE  
BASIC SHAPES, READING BECOMES LIFE EASY. THERE IS NO  
PROBLEM FOR SHORT TEXTS OR HEADLINES, BUT IN LONG  
TEXTS ITS EFFECT IS UNPREDICTABLE.

LET'S STICK WITH TEXT FACES BECAUSE HEADLINE FACES  
ARE THERE TO BE BOTH SEEN AND READ. BUT FOR REAL  
READING, YOU NEED SUPPLEMENTED TEXT FACES WITH

USUAL PERHAPS OPEN TO SOME ALTERATION? THIS IS  
HOW TWO CONTRARY QUALITIES ARE UNITED WITHIN LETTER  
SHAPES: COMMON SENSE AND ATTRACTIVENESS. THIS  
EASIER CHARACTERISTIC DOES NOT FUNCTION WHEN  
VISIBLE. ONE OF THE REASONS WHY THERE IS A  
CONSTANT DEMAND FOR NEW TYPEFACES IS THE FACT THAT  
WE GET USED TO THE PECULIARITIES OF OLD TYPEFACES.  
WHAT YOU SEE TOO OFTEN DOESN'T WORK ANYMORE. THIS  
IS HOW TYPEFACES PLAY THEIR DOUBLE ROLE: UNTIL WE RE  
TID UP WITH THEM

CONVENTIONAL BASIC SHAPES. NOT CONVENTIONAL  
TYPEFACES, THAT IS SOMETHING ENTIRELY DIFFERENT! ONLY  
THE BASIC SHAPES NEED TO COMPLY WITH WHAT WE ARE  
USED TO. TO THIS CONVENTIONAL FRAME, THE TYPE  
DESIGNER APPLIES THE FEATURES THAT SUPPLY TYPEFACES  
WITH THEIR CHARACTERISTICS. EVERY DESIGNER HAS  
PARTICULAR HABITS THAT COME THROUGH IN THE TYPEFACE  
DESIGNS. TYPICAL CURVES AND CORNERS, DISCRETE  
TRANSITIONS FROM THICK TO THIN, A PERSONAL APPROACH  
TO ENDINGS, A PECULIAR MOVEMENT THROUGHOUT ALL  
LETTERS AND ELEMENTS. THE IDEAS OF THE TYPE DESIGNER  
ARE DIPPED IN THE STYLES OF THE TIMES, WHICH HELP  
COPYING THE CHARACTERISTICS OF THE LETTERS.

FURTHERMORE, THERE ARE INFLUENCES OF TECHNOLOGY,  
SUCH AS THE ROUGH PAPER AND THE INK OF NEWSPAPERS  
AND THE FAST TURNING, PRINTING PRESSES THAT  
NEWSPAPERS ARE PRINTED ON. SUCH TECHNOLOGICAL  
INFLUENCES MAKE CHANGES ON TYPEFACES THAT LEAD TO  
PROMINENT CHARACTERISTICS — IN THIS CASE, AN ENTIRE  
CATEGORY OF TYPEFACES BETTER KNOWN AS "NEWS FACES".  
TYPEFACES FOR USE IN BOOKS ARE GENERALLY A BIT MORE  
REFINED DUE TO LESS SEVERE PRODUCTION  
CIRCUMSTANCES.

TYPEFACES ENDOW PRINTED MATTER WITH A CHARACTER.  
THEY TURN NEWSPAPERS INTO NEWSPAPERS AND BOOKS  
INTO BOOKS. TOGETHER WITH PAGE LAYOUT, PAPER STYLE,  
BINDING METHOD AND FORMAT, THEY TURN A TEXT INTO  
AN INDIVIDUAL PRODUCT. AS SOON AS THE PRODUCT IS  
PICKED UP AND THE READING STARTS, THE ATTRACTIVENESS  
OF THE TYPEFACE WILL HELP THE READER ON THEIR WAY.  
BRIEFLY THEY SHOW THEMSELVES AND THEN THEY REDEPART.  
FOR THE DESIGNER OF NEW TYPEFACES, IT IS A CHALLENGE  
TO CREATE AN EXCITING COMBINATION OF FAMILIAR AND  
UNFAMILIAR ELEMENTS. HOW FAR CAN THE TYPE DESIGNER  
GO WITH THE BASIC SHAPES ARE DRESSING UP WITH LITTLE  
KNOWN, OR EVEN UNKNOWN, ELEMENTS? ARE THE BASIC



WHILE AT THE RCA, I ALSO DESIGNED "BASTARD," WHICH CAME FROM A PURE DESIRE TO OWN A BLACKLETTER FONT. SINCE I COULDN'T AFFORD TO BUY ONE, I DECIDED TO DRAW ONE MYSELF (THE HANDWRITING OF YOUTH), AND IN THE PROCESS DISCOVERED WHAT A SIMPLE, IRRONICAL TYPEFACE IT WAS AND WHAT A DEFINITIVE STRUCTURE IT HAD. IT SEEMED WISE TO TRY AND IMITATE THE STROKE OF A PEN WHILE DRAWING THE TYPE ON THE COMPUTER. INSTEAD, I SET UP A GRID THAT ALLOWED ME TO CREATE MODULAR PARTS THAT I COULD USE TO ASSEMBLE BOTH UPPER AND LOWER CASE CHARACTERS. I HAVE SINCE FOUND OUT THAT BUCKER HAD USED THE SAME IDEA FOR THE CREATION OF A LOWER CASE ABOUT 400 YEARS AGO.



TO LIKE TO STOP HERE FOR A MOMENT TO TALK ABOUT THE NAMES THAT I LIVE MY TYPEFACES THEY ARE VERY IMPORTANT TO ME. I LIKE TO CHOOSE NAMES THAT ARE NUMEROUS, BUT INFORMATIVE. I FIND NUMBOS VERY IMPORTANT. IT MAKES THE PROCESS OF INTRODUCING MORE PLEASANT FOR BOTH THE CREATOR, AND THE USER. THE NAME OF A TYPEFACE IS USUALLY "VERY EROTIC, OFTEN UNDERSTOOD ONLY BY OTHER GRAPHIC DESIGNERS. SINCE YOU ARE WORKING FOR AN INFORMED AUDIENCE, YOU HAVE AN OPPORTUNITY TO TELL THEM SOMETHING SPECIFIC. IT IS ALSO A CHANCE TO LINK THE POETRY OF TYPOGRAPHY WITH THE POETRY OF WORDS "EXCITED," FOR INSTANCE, WAS DESIGNED SPECIFICALLY FOR THE POSTMODERN ILLUSTRATION NOW ANNUAL. THE THINK OF THE ANIMAL RELATES TO HOW EUROPE IS MARKETING ITSELF AND THE EXCITE ISSUE SEEMS TO BE ONE OF EUROPE'S TOP EXPORT ITEMS. IT SEEMED TO BE USED QUITE FREQUENTLY TO KILL ARMED TROOPS. THIS CONTRAST OF THE ULTIMATE IN MAN'S TECHNOLOGICAL ENDEAVORS SET AGAINST THIS PRIMITIVE, BARBARIC ACT OF KILLING AND DEATH IS EXTREMELY POETIC. THE PHONETIC SOUND OF THE WORD IS VERY PLEASANT, ENGINEERED AND BEAUTIFUL. I WOULD RATHER BE KILLED BY AN EXCITE THAN A SCOLD. THE NAME HAS ACTUALLY NOTHING TO DO WITH THE SHAPE OF THE TYPEFACE. THE TYPEFACE IS BASED ON PRIMITIVE BEASTS, SCALY CREATURES, WHICH STRIKE ME AS INCREDIBLY HEALTHY AND BEAUFULLY UNDERSTOOD IN A MODERN CONTEXT.

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# III A P S

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FAMILY

ABCDEFGHIJKLMNOPQRSTUVWXYZ

"MARBON" WAS NAMED AFTER A MASS MURDERER, CHARLES MARSON. THIS WAS A DIFFERENT WAY OF LOOKING AT THE NAME OF A TYPEFACE. HERE I TRIED TO CREATE A DOUBLE TAKE. WHILE READING THE WORD MARBON, ASSOCIATIONS WITH OTHER WORDS SUCH AS "MARSON" AND "MARSON" MIGHT BE EVOKED, NAMES THAT DO RESIDE SOMEWHAT TO THE ELEGANT BOOK OF THE TYPEFACE. THE SURNAME, IN ADDITION, ALSO SOUNDS QUITE SOPHISTICATED, BUT THEN YOU REALIZE THAT IT'S THE NAME OF A MASS-MURDERER, AND YOU ASSESS YOUR ATTITUDE TO THE TYPEFACE. THE FONT ITSELF IS A COMPOSITE OF ALL THE INTERESTING CLASSICAL CHARACTERS THAT I HAVE SEEN. MARBON IS AN ON-CEILING PROJECT WITH AN ENDLESS EXTENSION OF SPECIAL CHARACTERS, WHICH I IMAGINE, WILL NEVER BE FINISHED, AS A COMPARISON FACE IT PROVIDES A DECATOGATIVE WORKING FONT.

 $\Psi \quad \mathbb{G} \quad \oplus \quad \mathbb{R} \quad \mathbb{T} \quad \Delta$ 

agreed there is no reason to believe it is to determine that, as a convicted felon, I am under observation, under surveillance and so forth as that was something I thought I was not to do or determine, as I stated, it is to determine whether I was someone who would threaten harm to the interest of a national in life and death that the CIA is looking for a person who is not in touch of a conversation with someone to identify that someone the person from reality. We are in a 24-7 and that is what we are doing, we are doing that, that the person who is not in touch with anyone and that is what



EXΘCE+ LIGH+

A B C D E F G H  
I J K L M N ⊕ P  
Q R S + U V W  
X Y Z 1 2 3 4 5  
6 7 8 9 ∅

EXΘCE+ BΘLD

**A B C D E F G H**  
**I J K L M N ⊕ P**  
**Q R S + U V W**  
**X Y Z 1 2 3 4 5**  
**6 7 8 9 ∅**

# MY LORN

ANOTHER TYPEFACE THAT I AM CURRENTLY WORKING ON IS "MYLORN," WHICH IS BASED ON TYPE THAT I HAVE DRAWN IN MY NOTE BOOK AND WHICH IS INSPIRED BY 19th-CENTURY PRINTINGS, BUT SOMETIMES MORE EXPRESSIVE/STYLIC. I ASSIGNED AT THIS POINT BECAUSE THE WORD "MYLORN" IS MADE UP OF (NEW) WORDS WHICH GIVES IT A QUAINOUS FLAVOR RATHER THAN THE COLD, SCIENTIFIC COMMONNESS THE WORD EVOKES AT FIRST. I FIND THE IDEA OF MYLORN EXTREMELY EXHAUSTING. IT IS JUST A QUICK WAY OF CREATING A CONSTRUCT THAT REPRESENTS ONLY THE MATERIAL OPTION, WHICH ONCE SYMBOLIZED MYLORN FROM BEING CHEAP OR TACKY, AND IS NOW MORE EASILY ASSOCIATED WITH CHEAP NOTES THAN WITH ANYTHING "MYLOROUS."

MYLORN IS A TYPEFACE THAT I AM CURRENTLY WORKING ON. IT IS BASED ON TYPE THAT I HAVE DRAWN IN MY NOTE BOOK AND WHICH IS INSPIRED BY 19th-CENTURY PRINTINGS, BUT SOMETIMES MORE EXPRESSIVE/STYLIC. I ASSIGNED AT THIS POINT BECAUSE THE WORD "MYLORN" IS MADE UP OF (NEW) WORDS WHICH GIVES IT A QUAINOUS FLAVOR RATHER THAN THE COLD, SCIENTIFIC COMMONNESS THE WORD EVOKES AT FIRST. I FIND THE IDEA OF MYLORN EXTREMELY EXHAUSTING. IT IS JUST A QUICK WAY OF CREATING A CONSTRUCT THAT REPRESENTS ONLY THE MATERIAL OPTION, WHICH ONCE SYMBOLIZED MYLORN FROM BEING CHEAP OR TACKY, AND IS NOW MORE EASILY ASSOCIATED WITH CHEAP NOTES THAN WITH ANYTHING "MYLOROUS."

I HAVE ALSO JUST STARTED TO DESIGN MY FIRST LOWER CASE ALPHABET, AND IT WILL BE LOWER CASE ONLY, PERHAP ALL OF MY TYPEFACES SO FAR HAVE BEEN ONLY UPPERCASE. I USUALLY DON'T USE LOWER CASE (EXCEPT WHEN USING ITALICS) BECAUSE I FIND IT FAR LESS BEAUTIFUL. THE LETTERS DON'T SEEM TO BE AS AUTHENTICATIVE AS UPPERCASE, NOT IDEOLOGICALLY ENOUGH. LOWER CASE IS ALSO TOO HUMBLY LOOKING. I ALSO FIND ITS SHAPES LESS BEAUTIFUL AND, IN ADDITION, I AM SIMPLY BORED WITH SEEING TEXT SET IN LOWER CASE SO MANY ALL THE TIME. AS A GRAPHIC DESIGNER, I CAN'T LOOK AT TYPOGRAPHY THE SAME WAY AS OTHER ALPHABET DESIGNERS. I LOOK AT IT ESSENTIALLY FROM A VISUAL POINT OF VIEW. I CANNOT DISCONNECT MYSELF FROM LOOKING AT TYPE THIS IS ONE REASON WHY I DON'T USE MY OWN TYPEFACES MUCH IN MY GRAPHIC DESIGN WORK.

BEHIND THE FACT THAT I USUALLY CAN'T FIND THE RIGHT OCCASION TO USE THEM.

I AM ALSO TOO CLOSE TO THE CONSTRUCTION OF THE LETTER FORMS

AND START TO SEE THEM

AS

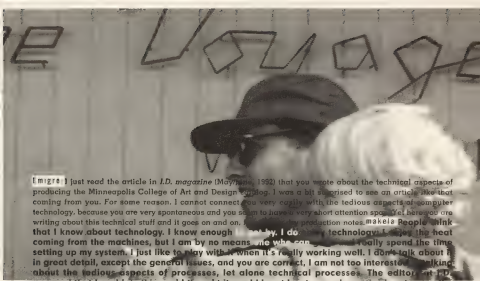
S I N G L E

CHARACTERS  
INSTEAD OF  
AS AN ENTIRE PART  
OF A GROUP

1983







**Emigre:** I just read the article in *I.D. magazine* (May/June, 1992) that you wrote about the technical aspects of producing the Minneapolis College of Art and Design catalog. I was a bit surprised to see an article like that coming from you. For some reason, I cannot connect you very easily with the tedious aspects of computer technology, because you are very spontaneous and you seem to have a very short attention span. Yet here you are writing about this technical stuff and it goes on and on. **makela:** The production notes. **makela:** People think that I know about technology. I know enough. **Emigre:** I do know technology. I enjoy the heat coming from the machines, but I am by no means the whizzbang. I don't really spend the time setting up my system. I just like to play with it when it's really working well. I don't talk about it in great detail, except the general issues, and you are correct, I am not too interested in talking about the tedious aspects of processes, let alone technical processes. The editor of *I.D.* assumed that I could do this, and I thought it would be at least a good exercise in retracing the steps of the production stages. They were interested in the MCAD catalog and wanted to know how it had come together so they could inform other designers. They saw the book and they approached me. Since the article was published, *Publish* and other trade magazines have also contacted me. **Emigre:** Generally those design magazines that go to audiences of over 30,000 designers aren't exactly in touch with what's going on outside the mainstream. I am pleasantly surprised they acknowledge what a great piece of graphic design the catalog is. **makela:** It's funny that you say that, because I entered it in the *I.D.* annual design review and it was rejected. Twenty five thousand copies were printed and they were sent to everybody. It was impossible for it not to become mainstream! They have really been pounding people with it. It was done at a really broad audience. You can just call a 1 800 number and get one. **Emigre:** Besides being rejected by *I.D.*, have you gotten any nasty responses to it? **makela:** Just hateful. For instance, a prominent local firm had literally offered to do the book for free. They thought it was a horrible design; it was so foreign to them. The great thing was that the students to whom it was targeted to, really did respond to it, though, because the design made the school look like an interesting place to be. The school's enrollment is up and it probably reached some new students. So it did work as a marketing tool and it also worked as a design experiment for me since I had to work with limited resources and time. **Emigre:** Who used to design the catalog? **makela:** Many different designers. Five years ago Chermeyeff/Geissmar associates did it. This one probably does require a bit more time to read but it's great fun to read it; it's like riding a good roller coaster. Also, a very interesting reaction has come from the fine arts faculty and students; they really identified with it. If there was any flack at all, it has come from some of the advertising agencies, which I find funny because, actually, with its big drop shadow headlines, it has much in common with advertising typography. **Emigre:** But it resembles a caricature of advertising. That's perhaps why they don't like it. **makela:** It's some sort of afterimage of advertising. Overall I feel that the catalog was a logical development of the work I had done before I went to Cranbrook and then during my two years there. It was really a wonderful opportunity to be given free rein and to design something without a committee. **Emigre:** When I met you at Cranbrook, there was much talk among the students about a simplification of design being developed (see *Emigre* #18). You even mentioned being informed by Kerouac and Bukowski over Foucault and Derrida. When I see the MCAD catalog, I don't see that new attitude reflected much. **makela:** Part of the formal matter in the catalog is about trying to look ahead into a future that we are not sure of. I am not sure on which surface design will be played out, if it's paper or cathode. I'm sure you've seen this on my letterhead, I raised that question as a riddle for myself and my clients. What surface will any design eventually appear on? With some of those readings at Cranbrook, it's so easy to attach historical esthetics to your designs. What I am trying to do is use the newest technologies, which allow for putting everything together on a computer, seamlessly. It is a new frontier — at least it feels like that to me — that has its own spirit, which may not require any historical context. **Emigre:** When I look at the cover of the MCAD catalog, I notice that there is absolutely no hierarchy or contrast in the design. All images, colors and type demand equal attention. To a degree, the same holds true for your Cranbrook poster. Is this a result that you are consciously trying to work towards? **makela:** I have always been interested in what lies beyond the space. When I see a lot of white space in a





design, and when something is really "arranged," the design becomes contained by the borders of the piece, the design becomes like pieces on a plate. I have a need to move off the plate. What I am trying to do is grab a chunk of experience and have that bleed off all edges. Emigre: Both in your graphic design and in your music you use similar sampling and collage techniques. However, when I compare your graphic design, and in particular the Cranbrook poster and the cover of the MCAD catalog, very dense images, to your music, I find that your music offers much more contrast and air. There is loudness and then there is quietness. It's extremely dense at times and then it opens up and offers room to breathe. makela: Although I've been working with music for quite a while, I might be more of a novice at it than I am at design. It doesn't mean that my design is better, but it may mean that in my music I am still trying to fill in those holes. Maybe. Emigre: Do you ever foresee the music and graphic design coming together in any particular way? makela: I am still developing the relationship. There are many similarities in planning a layout and composing music, as everyone knows who's dabbled in both, and I often wonder how much they really correspond to each other. I can only say that I think they don't know each other really well, yet, but I hope they shake hands pretty soon. Emigre: How do you feel ethically about the sampling that you do, both in your music and your design, and very much in those three typefaces that you created for the MCAD catalog? makela: I do need to say that I do create a lot of my own photography, and if I do appropriate something, I make certain that the process of appropriation functions as a filter. Sometimes I can put things in perspective by taking two things and creating a hybrid. But ethically speaking, well, I struggle with that, but I just tend to be the kid who might take that candy bar from the supermarket. Emigre: But does that make it right? makela: Well, if you take a small section out of a photograph because you are attracted to the texture and if that texture is irresistible yet unrecognizable, I don't think I have problem. But the thing is, what's really right? I borrow textures from TV a lot, but I rarely take a full frame because I know that some TV graphics designer worked and struggled to create that frame. I use these textures as references. I simply borrow existing platforms. I must say that cable TV has been a huge influence on my work. I especially like the local access shows, and the more provincial the better. Emigre: Has it made design easier for you, now that you can so easily sample and copy existing sounds and images and drawings of typefaces? Do you see it as an easy way out, as opposed to perhaps picking up a brush and painting something or getting behind a drumset and playing it? makela: Well, there is one thing that I have to clarify. During the first couple of years in undergraduate school at the Minneapolis College of Art and Design in the early eighties, I was one of those people who could barely draw. Only through some incredible stroke of luck did I not flunk out in my first year. My drawing skills were really weak. This leads back to a childhood combination of poor motor skills and hyperactivity that made even my handwriting a very difficult process. So when I discovered, for myself, the Macintosh computer in 1984, I found a way to









sans serif

ARBITRARY

FLAVOR OF THE MONTH

NEW YORK 1993

ARBITRARY

ARBITRARY

BOLD

DESIGNED FOR GENERAL USE  
BY BARRY DECK

7. *How do you think the world will change in the next 50 years?*

Oh, stop it!  
Please, no more...

Who will eventually invent a program that will let the Macintosh crash as soon as Helvetica is closed from the Font Menu?

(Srrrrr. We had to quit unexpectedly. Better luck next time...)

Although dictatorships have been mostly abolished in the Western hemisphere, Helvetia's dictatorship continues.

Stop, stop!

Don't make Helmut responsible for this. It was not Flax Flax, fingers fault. It's just that, at the same, no one could get with enthusiastic energy to get involved with Alpine ornithology. If that had happened, he might have changed his interests about something such a faith.

Oh Tschold! You carried out a revolution that shook the foundations of typography: that "New Typography." With all its manifestos and ideologies. But while you had turned to center-axis design (that good, old, helpless center-axis!), your imitators were legion. Under the disguise of neutrality and readability (to make the reader comfortable), your imitators conquered the world. See what they did to mankind! They hushed it with boredom until its discernment completely slackened. Your imitators suffocated the world with their mediocrity, coated her with global conformity.

It seems to me that you haven't got the faintest idea of history!

Have you ever heard of Wolfgang Weingart? And what is he up to these



otherwise, from  
 help will also be required.  
 before it is too  
 late will be  
 By 1940, we will  
 have lost our way.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Stop  
this!

Oh you computerians. You  
unscrupulous Mac slaves.



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

⇒ What are you doing to mankind?

You torment it with your egocentric ecstasy.

Your highest aim is to bewilder the reader.

Have you ever heard of

r-e-a-d-a-b-i-l-i-t-y?

Where shall the exhausted minds find refreshment after all that TV terror, when every magazine spread jumps into their faces like video clist? You carried out a rich revolution, you tore down the boundaries of the fast and now that you have unlimited freedom on your desktop, **what do you do?**

You don't use it responsibly, you just enjoy your life to the fullest. With whatever comes up in your mind. You behave like resistance fighters, interceding for a better cause. Your common foe is called »Helyetika.« You fill the world with a terror of spontaneity in blind homage to what you call »Zeitgeist.«

එදිරි, එදිරි, We go to the

Now, which side are you on?

Hey, you guys, I'll tell you what the real police is.

The Blacklash standardises typography in a glacial matter. Typography had already been relegated to the back, a neutral carrier of textual meanings whose highest aim was legitimising how new she's come out of the dark and into the sunlight with renewed self-confidence.

She disturbingly intervenes, she is irritating, emotional, offensive, individual!

The boundaries disappear in that great melting pot called Microsoft; images turn into type, type turns into images. You have at your disposal the infinite source of type literally covering centuries, together with all the amazing possibilities of current computer esthetics.

Stop, that is absolute nonsense. Have you ever seen  
Spencer's "The Liberated Page"? Exciting typography existed long before.

**This Mac worshipper is completely ignorant of history, I told you.**





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**Institute For Unpopular Culture (1-800-755-ARTS)**

**"I believe that we should only read those books that bite & sting us. If a book we are reading does not rouse us with a blow to the head, then why read it?" FRANK KAFKA**

EVERY AMERICAN SCHOOL HAS PROBABLY TAUGHT EACH CHILD THE CIVIL FREEDOMS THAT AMERICA ENJOYS. THE VERY FIRST FREEDOM, THE FREEDOM OF SPEECH AND EXPRESSION, HAS BEEN ENVIED AND SOMETIMES WORSHIPPED BY THE REST OF THE WORLD. AND YET, THESE SAME FREEDOMS ARE STILL UNDER ATTACK WORLDWIDE. THE INSTITUTE FOR UNPOPULAR CULTURE (I.F.U.C.) NOT ONLY HELPS TO GUARANTEE THESE FREEDOMS, BUT EXERCISES THEM AS WELL.

THROUGHOUT HISTORY, ESTABLISHED FORCES HAVE OFTEN BEEN RESISTANT TO NEW IDEAS AND HERETICAL ACTIVITIES. AS EARLY AS 588 BC PLATO URGED AUTHORITIES TO EXTERMINATE HOMER FOR IMMATURE READERS, DURING THE 16TH CENTURY, POPE PAUL IV ORDERED MICHELANGELO TO PAINT PANTS ONTO THE DISCIPLES WHO SLEW AROUND THE CEILING OF THE SIXTINE CHAPEL. IN 1989 DR. SEYMOUR'S "THE LORAN" WAS CHALLENGED IN THE LAYTONVILLE, CALIFORNIA UNIFIED SCHOOL DISTRICT BECAUSE IT "CYNICALIZES THE FORESTING INDUSTRY," AND MOST RECENTLY, "HAMSEL AND GRETEL" BY THE BROTHERS GRIMM, HAS BEEN CATASTROPHIZED INTO THE NEWS FOR ITS DEPICTION OF WITCHES! HAS IT COME TO THE POINT WHERE ALL ARTISTS WILL BE FORCED INTO HIDING AS SALMAN RUSHDIE WAS, JUST FOR EXPRESSING THEIR VIEWS?

ARTICLE 19 OF THE UNITED NATIONS UNIVERSAL DECLARATION OF HUMAN RIGHTS STATES, "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions, without interference, and to seek, receive and impart information and ideas through any media regardless of frontiers."

ANY COUNTRY BECOMES A CULTURAL DESERT IF THEIR FREEDOMS ARE NOT PROTECTED. THE UNITED STATES IS A DIVERSE COUNTRY WITH DIVERSE VOICES. THIS IS WHAT BRINGS VIBRANCY TO OUR CULTURE.

THE I.F.U.C. IS A RARE EXAMPLE OF AN INSTITUTION SOLELY DEVOTED TO PROMOTING ICONOCLASTIC ACCOMPLISHMENTS. AS A NON-PROFIT 501(C)(3) ORGANIZATION, THE I.F.U.C. ACTIVELY SEEKS OUT THE NONTRADITIONAL AND SOMETIMES UNPOPULAR ARTIST AND PROVIDES A SOURCE OF FUNDING FOR THEIR PIONEERING EFFORTS. A CONSTANT VOWELLE FOR ANY ARTIST IS HOW TO MAKE A LIVING AND CREATE AT THE SAME TIME. THE I.F.U.C. OFFERS A UNIQUE ASSISTANCE PROGRAM THAT FOLLOWS THE ARTIST AROUND THE WORLD. WE SUPPORT THE ARTIST IN MORE WAYS THAN JUST SIMPLY FUNDING A PROJECT. THE I.F.U.C. CONTINUALLY SUPPORTS THROUGH VARIOUS LEGAL, MANAGERIAL AND PROFESSIONAL MEANS. THIS INCLUDES SEMINARS, WORKSHOPS AND CONSULTS FROM EXPERTS IN THEIR RESPECTIVE FIELDS SUCH AS TAX, COPYRIGHT, AND CONTRACT LAW. THIS SUPPORT IS PROVIDED STRICTLY WITHOUT INTERFERENCE AND WITH NO STRINGS ATTACHED, CONTRARY TO CERTAIN GOVERNMENT AND CORPORATE FUNDING WHICH OFTEN REQUIRES UNACCEPTABLE COMPROMISING CONDITIONS. THE GOAL OF THE I.F.U.C. IS TO ALLOW THE ARTIST MOST TIME TO CREATE AND LESS TIME SPENT ON WORKING AROUND WHAT HE OR SHE MUST DEAL WITH COMING FROM.

ANOTHER GOAL OF THE I.F.U.C. IS TO UNITE THE ART WORLD BY FUNNELING FUNDS FROM ESTABLISHED ARTISTS AND PATRONS OF THE ARTS TO SUPPORT THE UP AND COMING ARTIST. RECENTLY THE ROCK GROUP AEROSMITH DONATED \$18,000.00 TO MIT'S LIST VISUAL ARTS CENTER WHOSE EXHIBIT WAS CANCELED WHEN PSYCHOBY THE NATIONAL ENDOWMENT FOR THE ARTS WAS WITHDRAWN DUE TO "some nudity and graphic use of body parts." THIS OPHENSIVE STATEMENT BY AEROSMITH IS AN ALL TO UNKNOWN OCCURRENCE. BY IMPOSING PERSONAL POLITICAL AGENDAS ONTO THE FUNDING PROCESS OF THE ARTS, OUR COUNTRYMAN HAS SEARCHED FOR EXPRESSION SO BLIND IT OFFENDS NO ONE. AS A RESULT CONTROVERSY IS FEARED, CREATIVITY IS STIFLED AND ARTISTS CONTINUE TO LABOR UNREWARDED. THE ACTING DIRECTOR OF THE NEA, ANNE IMELDA RADFORD HAS SAID IT HERSELF, "If we find a proposal that does not have the widest audience we just can't afford to fund that." UNTIL RECENTLY THE NEA HAS DONE FINE WORK IN PROVIDING FUNDS FOR MAINSTREAM ART, BUT THERE IS A DEFINITE NEED FOR AN ALTERNATIVE SOURCE OF FUNDING FOR EXCITING NEW TYPES OF ART. "A democracy is especially fearful of new ideas would be a dying democracy." (WRIGHT D. BISHOPDOWNER IN A LETTER TO THE AMERICAN LIBRARY ASSOCIATION)

A HARRIS POLL LAST FEBRUARY SHOWED THAT 80% OF AMERICANS FEEL THE "arts need to operate freely with a minimum of government control." HOWEVER, THE WILL OF THE PEOPLE HAS ONCE AGAIN BEEN TYRANNIZED BY POLITICAL APPOINTEES IN THE NEA WHO OVERRULED THEIR OWN ADVISORY PANEL'S DECISIONS IN YOUR RECENT GRANT APPLICATION. THE ARTISTS INVOLVED WERE FORCED TO SPEND NEARLY TWO YEARS IN COURT TO RECOVER WHAT WAS RIGHTFULLY THEIRS AS TAXPAYING CITIZENS.

THE I.F.U.C. PRIDES ITSELF ON PROVIDING A SOLUTION. WE ARE SUPPORTING TODAY'S CREATORS WHILE THEY ARE STILL ALIVE AND ENJOYING THEIR ART. BY UTILIZING ITS PROFESSIONALLY TRAINED SCOUT TEAMS TO SEEK OUT WORTHY ARTISTS, THE I.F.U.C. CAN BE INSTRUMENTAL IN DISCOVERING NEGLECTED GENIUSES LIKE VINCENT VAN GOGH AND MOZART FOR OUR TIME. JUST IMAGINE, IF SOMEONE HAD INTERFERED IN THOSE TWO TRAGEDIES, TODAY, WE WOULD HAVE DISCARDED MORE OF THEIR WORK TO SAYOR.

THE I.F.U.C. HAS ALREADY RECEIVED DONATIONS OF DATABASES, OFFICE EQUIPMENT AND RECORDING STUDIO TIME. YOUR GENEROUS DONATION WOULD ENCOURAGE TALENTED SCULPTORS, PAINTERS, MUSICIANS, AUTHORS, PERFORMERS AND PHOTOGRAPHERS. YOUR CONTRIBUTION WOULD ALSO ASSIST UNIQUE CREATORS SUCH AS A GROUP OF NEW YORK CITY GRAFFITI PAINTERS WHO BELIEVE EXPOSURE BEYOND THE RUN-DOWN, ABANDONED ALLEYWAY AND OUR SPECIAL PROGRAM FOR DISABLED ARTISTS.

THE FUND RAISING ASPECT OF ANY CHARITY INCLUDES ADMINISTRATIVE COSTS. BUT THE REST OF ALL FUNDS WILL BE USED TO ASSIST ARTISTS. ALL CONTRIBUTIONS ARE TAX DEDUCTIBLE TO THE EXTENT PROVIDED BY LAW.

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THE

MASSACHUSETTS

NARY

Like the historic narrative of design became a significant portion of my design process, reasoning not according to the logic of time but according to the logic of tradition, which seemed the best way to attempt to produce design that communicated by maximizing the use of the public's increasing sophistication in visual literacy. Just as legibility in type relies on what the reader is most used to seeing, the legibility of what a style of typeface signifies relies on the readers experience of seeing other messages in specific typefaces and connecting the two. So by using this narrative I hoped I would be able to work in a way that used tradition to symbolise some as yet unknown way forward and to reconsider the media not as a transmitter of ideologies, but as an ideology itself. Consequently it became difficult for me to use typefaces that were not directly relevant to the narratives, they all seemed too time specific and almost irrelevant to the 'contemporary' content of the work.

I designed Missionary at a time when the people around me were interested in exploring the

essence of legibility, what was more interesting to me were the obvious reasons that had been changing letterforms for hundreds of years, the tradition of typographic evolution. I wanted to show how this episode of renewed interest in legibility fitted into the tradition and what subconscious power was driving it.

I think Missionary is a direct result of this search. The screen (TV, film and computer) has

affected the spatial concept of the printed page by replacing it as the principal vertical environment. The page has been changed in that it now represents an increasingly lateral or horizontal plane with significant consequences to the symbolism and ideology of graphic design. This 'new grid' is demonstrated in the work of what [Ed Fella self] inclusively calls the Neo-designers. In Fella's own work three-dimensional typefaces sit on the horizontal white of the paper, and text is no longer balanced in the traditional way—the architectural way of according subjectively to a force toward the bottom of the page. But there is a paradox, most of the new typography originates on the screen, though I suspect this is more a *modus operandi* than a contradiction, and an area of research which really interests me.

“...all forms of cross the continents, set themselves more to the world of the north.”

...and a single

Information has been designed to the point where not only have we created the boredom, the tedium of silence, but we have also re-created the choice of its rejection, and design shows this. In re-introducing the personal element into the activity the habitual birth and death of my artistic tastes shifted to murder in suicidal thirst for design martyrdom.



increasingly perceived by the designer as an organic medium, coming from the Earth, and in a time of global deforestation, as a living surface with an inner being rather than the inorganic Cartesian plane it was to the modernists. As such Missionary highlights the living relationship between nose and the paper environment.

Missionary was conceptualised in light of these ideological interpretations of graphic design in a time of renewed

Interest in humanist sans – serif fonts like Rotis, Meta, Neulin and Toulon, and what I would call 'neo-humanist sans serif' fonts like Template Gothic and Manuscript.

"The arrangement of the social and hierarchical aspects in itself is a more precise expression of the ongoing interaction of number in relational mode. From the world, it seems there has not been considered that during the decade of the nineteen nineties in which the numerical language is relating to traditional mind the relation between it and reality that there is a gap in the knowledge of the world in the construction of the numerical phenomena, in the scientific method, in the mathematical theory, in the

Book "Living and the" 2000-2001

ditionary also alludes to a previous era, and is most similar to the vernacular lettering of the Celtic manuscripts of the Dark Ages, a period after the Romans left Britain. In this sense the type face is symptomatic of my desire to live

in a neo-dark age, the New Dark Ages. A time when, as at the time of the decline of the Roman Empire, new ideas and influences are being applied to the roman alphabet, when a great international power is breaking down thanks to its own ungovernable complexity, when an empire has 'barbarians' pressing at its borders in eagerness to seize a wealth that has been denied them, but of which they have received the same channels of communication. (The same TV soaps and ad's are received daily by both ladies in the suburbs and farmers in remote rural villages in the third World. In this sense all mass media communication is ambiguous.)

<sup>10</sup>The collapse of the Soviet Union and military, civil, and social unrest were a potential outcome of continued power vacuum, but it is only a possibility. It is not clear that has occurred or that the result was as being so "dark", as far as the early multi-ethnic process was concerned. The "collapse" of the nation was a period of instability in national identity, of unrepresented ethnic groups.

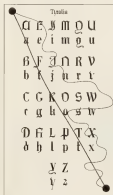
...and the children here  
 about a hundred dollars, a fine of twenty, and the children here  
 with their names and names of the children, and the children here  
 ...and the children here

democratica was a synthesis of the connections I saw between the crude struggle for democracy in the former USSR and the crudeness of the many recent modular typeface designs. I tried to conceive the individual letters as people who wanted the same so called freedom of others but which was in actual fact just another set of rules. People were designing so many modular typefaces that it made me mad.

democratica

A C E G I K M O Q S U W Y  
a c e g i k m o q s u w y

B D F H J L N P R T V X Z  
b d f h j l n p r t v x z



The cut, copy paste ethic of the Mac was producing typefaces that were so unsympathetic to the Roman framework that they emulated, they seemed more akin in method to the gothic style of regulated textural pen strokes that preceded the humanistic trends of the Renaissance. To me it appeared as an almost Neo-Medieval struggle to return to the striking graphic quality of the blackletter, and the rigid spacing constraints that the eighteen unit system had imposed on letterforms but of which we are now completely freed. From these ideas and the popular parallel between typography and architecture I developed Tyrolia, a pseudo-fraktur. I'd read that the architectural style of cathedrals sometimes changes from ground level to

spire due to the time it took to construct such triumphs of religious belief. Tyrolia is predominantly

blackletter at the baseline and Bodoni at the top. It was also a homage to the Austrian Tyrol where I go for holidays, an area between Germany, home of the blackletter, and Italy, home of Gianbattista Bodoni.

Some words about image.

Applications like Photoshop now treat images like liquid, or the surface of liquid, which is always

horizontal (this horizontal idiom maybe considered as an analogical metaphor of the creation of life, i.e. from above, or for the Darwinians—from the water). Their precision effects the intuitive processes of design and opens up the field to numerological intuition.

which is fluid like a liquid, a soft, bright and deep."

as a word of clearness, as a consideration

When I drew the title page for 'The Boys Art Companion' I began to use imagery as a medium to explore and develop my ideas on the nature of the perception of beauty, the possibility of the indeterminable addressee, and as a page that transmits those ideologies which the addressee receives according to codes

originating in his/her social situation, in his/her previous education, and the psychological tendencies of the moment. These ideas have been influenced by the photographs of Patrick Demarchelier. I

love them because they represent obvious western ideals of natural beauty, and because I'm also

suspicious of them. They seem so ornamental and contrived but with a precision I can never grasp. The poses seem to have the same fluidity of expression that the Mac gave me, and which in turn I've started to use in my drawing. I re-discovered the sensuality of the pencil in the dexterous experience of Vogueesque females appearing from the white paper in front of me, and it still fascinates me. You realise just how natural it is to make images, a feeling that I had lost in the verticality of the Mac's screen, though I think musemanship can be appreciated in some peoples work, just as penmanship is apparent in some traditional illustrations.



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